

CD 2013 -- 8-9



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Wednesday, January 23, 2013
7:30 pm. Walter Hall

NEW MUSIC FESTIVAL

NEXUS

Bob Becker, Bill Cahn, Russell Hartenberger, Garry Kvistad

2X10

Midori Koga & Lydia Wong

Vergiliana (World Premiere)

Norbert Palej

- ① I. Antro della Sibilla
II. Lago d'Averno
III. Tomba di Virgilio

NEXUS and 2X10

INTERMISSION

The City Wears a Slouch Hat
A Radio Play by Kenneth Patchen

John Cage

Performed by NEXUS
With young artists in the opera program
David Diston
Adanya Dunn
Jan Nato
Andrea Nunez
Laurelle Froese

Conducted by Ray Dillard

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Upcoming New Music Festival Event
Thursday, January 24, 2013 - 12:10 pm. Walter Hall
Chamber Music of Steven Mackey (I)

Program Notes

Vergiliana

NORBERT PALEJ

While visiting Naples in the summer of 2012, I embarked on a pilgrimage to places associated with the Roman poet Virgil and his *Aeneid*. Each of the three movements of *Vergiliana* is inspired by one such location. *Antra di Sibilla* refers to the supposed cave-temple that was home to Sybil of Cumae, the legendary ancient prophetess who in the *Aeneid*, acts as Aeneas's guide to the Underworld. The 131-meter-long trapezoidal cave awes with its dark and cold interior, which leads to the innermost chamber where the priestess of Apollo prophesized. The second movement, *Lago d'Averno*, refers to a volcanic crater lake located in Baia. The lake served as the gateway to the Underworld for Aeneas, accompanied by the Sybil. In ancient times it was said to have emitted poisonous volcanic fumes, killing any birds that flew above it. Now it is a haven of tranquility and quietude, shielded from the outside world by walls of the crater. The third movement, *Tomba di Virgilio*, is inspired by my visit to the tomb of the great poet. The enormous grotto where Virgil may have been buried after his death in 19 BC now has an aura similar to that of the Sybil's cave: both provide respite from Naples' sun-bathed heat with their cool, damp gloom and millennia-old mysteries.

I composed *Vergiliana* for Nexus and 2X10 while traveling in Italy and upon returning to Toronto in the summer of 2012.

Note by the composer

The Story of John Cage's *The City Wears a Slouch Hat* Copyright © 1995 James Pritchett

The city wears a slouch hat is a piece with a history that begs to be told. It is the kind of story that biographical movies are made of; a story of opportunities discovered and lost, of ambition, success and failure, of grand dreams and their swift reduction to the modest proportions demanded by reality. It is a story about a young composer with a fresh idea and his encounter with The Establishment. It recounts his brush with fame and money, and how he is left as a poor artist alone in the big city. When described in this manner, this story seems almost too novelistic to be true. But it is true that the piece came at a critical juncture in Cage's life, and its failure – and *The city wears a slouch hat* was mostly a failure – permanently affected his work. The John Cage of the *Sonatas and Interludes*, and *4'33"* would not have existed had this piece been a success.

Although *The city wears a slouch hat* was written in Chicago, its story begins in San Francisco and ends in New York City. San Francisco was Cage's home base in 1941. Together with Lou Harrison, he had established a percussion ensemble there and was beginning to achieve some recognition as a promoter of music for percussion instruments. Like all successful promoters, Cage had the ability to articulate a big idea – he was not just interested in performing and composing, but in leading

a campaign “for more new sounds” (the title of one of his articles at that time). He had a knack for generating excitement about the musical possibilities opened up by the use of sounds previously relegated to the category of noise. “I believe that the use of noise to make music will continue and increase,” his 1937 credo on the future of music began, “until we reach a music produced through the aid of electrical instruments which will make available for musical purposes any and all sounds that can be heard.”

Cage was ambitious. His vision of the future of music and the role he could play in it evolved into a plan to create a “Center for Experimental Music.” “This Center was to be a place where the work with percussion could continue,” he recalled later, “and where it would be supplemented by the results of close collaboration between musicians and sound engineers, so that the musical possibilities might be continually refreshed with new technological instruments.” Developments in audio recording fired his imagination, but to be practically involved in creating the sound world of the future Cage needed access to equipment and technical expertise. He needed money, and he devoted himself to contacting possible backers for his plan – corporations, movie and radio studios, wealthy arts patrons – but no one took him seriously. A particularly poignant moment in his own telling of this tale concerns his meeting with the head of the Sound Department at MGM: “He showed me a room provided with a library of sound recorded on film and all the auxiliary equipment: light tables, film recorders and film phonographs, equipment with which a composer could compose music exactly as a painter paints pictures, that is, directly. I begged to be allowed to use this room for a few hours a day. But that was impossible, considering the objectives of Hollywood: the doors were closed.” If the doors were closed in California, Cage thought that they might be opened in New York City. In 1941 he headed eastward with his percussion instruments.

Cage did not go directly to New York, stopping at Chicago. He was given an opportunity to teach at Laszlo Moholy-Nagy's School of Design (Cage gave a class in “sound experiments”), and so he stayed in Chicago for the fall term. Though he had not yet reached his destination, things seemed to be going well. He gave a concert at the Chicago Arts Club that attracted the attention of the press (“People call it noise—but he calls it music,” was the *Chicago Daily News*' account). He met various influential people, no doubt trying to sell them on his plan for the Center for Experimental Music. He was introduced to the famed surrealist artist Max Ernst and his wife Peggy Guggenheim; their interest in Cage's work had the potential of the financial backing he needed. “Come stay with us when you get to New York,” they told him.

Since moving away from San Francisco, everything was going Cage's way. Thus, when the Columbia Broadcasting System approached him to write a score to accompany a radio play by poet Kenneth Patchen, Cage must have thought that his quest was over. Without his having to beg for it, Columbia was

offering him the opportunity to work with sound technicians, and to have access to equipment and the backing of a large corporation to produce innovative music. The Columbia Workshop commission was the key to obtaining his dream of the Center for Experimental Music, or at least the platform from which his Center could be launched.

Cage's idea for *The city wears a slouch hat* came straight from his vision of the technological future of music. He would write a score exclusively for sound effects – “to use them not as effects, but as sounds, that is, as musical instruments.” Patchen's script accommodated this vision with its liberal use of sonic imagery. Every scene in the play has some reference to the aural imagery surrounding the characters: music, street noises, telephones, ocean waves. Even the main character of the play is simply “The Voice,” whose magical freedom of movement throughout the play suggests the permeation of space by sound. The sweep of the action around the city, up to the sky, and out to the sea could best be put across to an audience through the manipulation of sound. When told by the sound effects engineer that “anything was possible,” Cage let his dreams take over: “I wrote 250 pages of score for instruments, the timbre, loudness, and relative pitch of which I described, but the existence of which I only guessed.” He composed the sounds of his imagination, confident that the technical know-how of the radio sound engineers could turn them into reality.

The 250-page score was as far as the dream went. When Cage, a mere week before the performance, delivered his score to the station, he was told that it was impossible to play. No doubt the engineer, in telling him that anything was possible, was not counting on the fantastic imagination of a composer devoted to musical experimentation. The visions that Cage had created in his mind – of a sound effects score, of the instruments that would play it, of the Center for Experimental Music that would result – were all built on nothing more than a misunderstanding; they all collapsed when he arrived at the radio station. Cage must have been crushed. However, being a consummate professional he was, he immediately began to work on a substitute score, one more modest in means and using only percussion instruments, recordings, and amplified “small sounds.” Working around the clock, he was able to write the score, copy it, and rehearse it with the players in only one week. The play was broadcast with this percussion music, which is featured tonight.

The reality of the Columbia Workshop production, then, hardly resembled Cage's dream of a center for technological experimentation in music. The percussion score was nothing but a compromise, quickly assembled to cover the shambles that was left of his original conception. But the failure of the production to match Cage's ambitions further fueled his dreams. From what he was told about letters received by the radio station, it appeared that *The city wears a slouch hat* was a success. Thus, Cage reasoned that although this particular production fell short of his artistic goals, it could be the gateway to bigger things. In particular, it gave him a valuable credential to take with him to New York. He expected to be “received with open arms by the highest officers of the Columbia Broadcasting System.” Full of confidence in the

future again, he literally spent all his money on the bus fare to New York.

Life in New York boosted Cage's morale. He and his wife stayed at the home of Max Ernst and Peggy Guggenheim, where they were introduced to some of the most famous artists of the day: Marcel Duchamp, Piet Mondrian, Virgil Thompson, Gypsy Rose Lee. Guggenheim began arranging for a concert of Cage's percussion music to open her new art gallery. Cage was able to interest the Museum of Modern Art to host a concert. Together with his Columbia connections, all this publicity would surely result in the backing necessary for Cage's Center.

But just as in Chicago, Cage's dreams were founded on misunderstandings. When he went to the Columbia Broadcasting System offices he found that, contrary to his impression, the Chicago broadcast had not been successful at all; they refused to do any further business with him. When Guggenheim found out about the Museum of Modern Art concert she was furious. She refused to pay to have his percussion instruments shipped from Chicago and kicked Cage and his wife out of the house. Other financial support was not forthcoming; he made ends meet by writing to friends and asking for money and by doing research work for his father. Cage had left San Francisco in search of his dream, his Center for Experimental Music. Two years later his quest had left him in New York with no money, no instruments, and no real prospects. The promise of *The city wears a slouch hat* – its intimation of the “all-sound music of the future,” supported by radio studios and lifting John Cage to new musical heights – was all a mirage.

This is the story of this piece. What happened afterwards? Cage, of course, rebounded from his depression. Through a study of eastern religion and philosophy, he tempered his worldly ambition and sought tranquillity through a more modest art of acceptance. His situation also had more specific musical results. Left in New York without his extensive collection of percussion instruments, he was forced to rely on the prepared piano, an instrument he had invented around 1940 but had barely used since then. His exploration of this medium significantly changed the direction of his work. In a very real sense we owe the subsequent string of exquisite prepared piano compositions – *The perilous night*, *Amores*, *Sonatas and interludes* – to Peggy Guggenheim's refusal to pay for the shipping of Cage's instruments. Beyond this, the prepared piano softened Cage's compositional voice. In 1937 he dreamed of “a quartet for explosive motor, wind, heart beat, and landslide”; by 1948 his dream was of a piece made of pure silence. Would a prominent composer, the director of a prestigious research center and beloved of radio networks, have been able to propose such a thing? To what degree do we owe the John Cage we know to the failure of his initial vision?

And what happened to the score for this piece? The percussion music for *The city wears a slouch hat* was put away, the score left with the Columbia Broadcasting System. Cage probably thought of it only as a bad memory, one of the many disastrous performance encounters that composers put up with over

their lives. When his music was published in the early 1960s, he brought out many of his earlier works, but *The city wears a slouch hat* was not one of them. Perhaps he no longer had a copy of the score in his possession.

The score used in this performance was retrieved by librarian Bob Kosovsky from the basement of the New York Public Library just a few years ago. It had been sitting on the shelf

there as part of an archive of CBS musical materials, unknown. It took so long to turn up simply because no one was looking for it.

And the original music for *The city wears a slouch hat* – the real music, the 250-page score that Cage originally composed, the one for the instruments of his imagination – has never been heard from again.

Biographies

Originally from Cracow, Poland, **Norbert Palej** has been increasingly recognized for his “first-rate and genuinely original work” (American Composers Orchestra), and a musical language that generates “visceral excitement” (*The Boston Globe*).

Norbert Palej has been Assistant Professor of Composition at the University of Toronto since 2008. He also serves as the director of the University of Toronto gamUT contemporary music ensemble, and as the coordinator of the annual New Music Festival. He holds composition degrees from Cornell University (D.M.A.), The Juilliard School (M.M.), and the New England Conservatory (B.M.). He is also an active concert pianist and conductor.

Recent commissions include operas for the Tapestry New Opera and the Canadian Children's Opera Company, a string quartet for the Penderecki String Quartet, a percussion concerto for Evelyn Glennie, a song cycle for the Canadian Art Song Project, a work for NEXUS and 2X10, and a choral work for Soundstreams Canada, featuring the Elmer Iseler Singers, the Polish Chamber Choir, and the Toronto Children's Chorus. His music has been heard in Canada, USA, Poland, Norway, Germany, Italy, Austria, Hungary, Great Britain, and Costa Rica.

A guest composer at the 2012 Beijing Modern Music Festival, he is a recipient of the Toru Takemitsu Award from the Japan Society in Boston, the ASCAP Morton Gould Young Composer Award, the Robbins Family Prize in Music Composition, the Benjamin Britten Memorial Fellowship, the Susan and Ford Schumann Fellowship and Ontario Arts Council Recording and Commissioning grants. He participated in the Tapestry New Opera's Composer-Librettist Laboratory, the Minnesota Orchestra Composers Institute, the American Composers Orchestra Underwood New Music Readings, the Academy for New Music and Audio-Art in Tyrol, Austria, the International Workshops for Contemporary Music Krakow/Stuttgart, as well as the Tanglewood, Aspen, Caramoor, and Budapest music festivals.

The first, entirely improvised **NEXUS** concert in 1971 marked the formation of a group that would touch and entertain people of all levels of musical learning, in all genres of percussion music. Bob Becker, Bill Cahn, Russell Hartenberger and Garry Kvistad are virtuosos alone, and bring elements of their knowledge and character to a distinct and powerful whole. They stand out in the contemporary music scene for the innovation and diversity of their programs, their impressive history of collaborations and commissions, their revival of

1920's novelty ragtime xylophone music, and their influential improvisatory ideas.

NEXUS' firm commitment to music education and a steady output of quality CD recordings and compositions by its members continues to enhance the role of percussion in the 21st century. NEXUS' music, with its widespread appeal, has taken the group on tours to Australia, New Zealand, Asia, Brazil, Scandinavia, Europe, and regularly to the United States and Canada. NEXUS is proud to have been the first Western percussion group to perform in the People's Republic of China. They have also enjoyed participating at international music festivals such as the Adelaide, Holland, Budapest Spring, Singapore Arts, Tanglewood, Ravinia, and Blossom Music Festivals, as well as the BBC Proms in London, Music Today and Music Joy festivals in Tokyo, and many World Drum Festivals. NEXUS is the recipient of the Banff Centre for the Arts National Award and the Toronto Arts Award. NEXUS was inducted into the Percussive Arts Society Hall of Fame in 1999, just before celebrating their 30th anniversary season.

Especially renowned for their improvisational skills, NEXUS was called to create the musical score for the National Film Board's *Inside Time*, which won the 2008 Yorkton Golden Sheaf Award for best social/political documentary and the 2008 Robert Brooks Award for cinematography. Television and radio broadcasters such as the CBS TV, PBS, and CBC have regularly featured this leading percussion ensemble. NEXUS also created the chilling score for the Academy Award-winning feature-length documentary *The Man Who Skied Down Everest*. NEXUS' list of high-profile collaborations includes Steve Reich, the Kronos Quartet, the Canadian Brass, and clarinetist Richard Stoltzman.

Toru Takemitsu, a great friend to NEXUS, composed one of their signature pieces, *From me flows what you call Time*.... This work, written with each NEXUS member's personality in mind, was premiered for Carnegie Hall's centennial celebration in 1990 with Seiji Ozawa conducting the Boston Symphony Orchestra (recorded on Sony with the Pacific Symphony). In 2005, Pulitzer Prize winning composer Ellen Taaffe Zwilich composed *Rituals* for NEXUS and Chamber Orchestra. *New Music Box* calls it “one of Zwilich's most exciting compositions to date...[a] blockbuster piece!” The recording features NEXUS and the IRIS Orchestra.

Among notable NEXUS events have been their 2007 performances at the Ojai Festival in California that reviewer Charles Donelan called “thrilling” and said would “certainly stand as one of the most memorable of 2007 in any venue, anywhere,” followed by their 2008 performances at Ojai where

the *L.A. Times* music critic commented, "Ojai felt, for that hour, like holy ground." In 2008 NEXUS premiered *The Eternal Dance of Life*, a commissioned concerto by Eric Ewazen, and in April 2009 a new work by marimba virtuoso Gordon Stout. A new CD entitled *Wings* was also released in 2009. The group's previous solo CD, *Drumtalker*, was nominated for Juno. In 2010, NEXUS launched their 40th season with the premiere of the new co-commissioned Steve Reich Mallet Quartet, followed by a critically-acclaimed performance of rare arrangements of *Rite of Spring* and Holst's *The Planets* with the Toronto piano duo 2X10. In 2011, they performed sold-out concerts at the Minnesota Beethoven Festival and in Japan, and critically acclaimed concerts with the Syracuse Symphony Orchestra in New York and the Austin Symphony in Texas. Following their featured appearance on the Canadian Brass's best-selling CD, *Stars and Stripes – A Tribute to the USA*, the two ensembles appeared together in concert in upstate New York in July 2011. In March 2012, NEXUS toured California, Arkansas, Georgia and Ohio, and appeared at Percussion Rochester in May. In October NEXUS performed Steve Reich's Mallet Quartet in Toronto in celebration of Soundstreams' 30th anniversary, and in November NEXUS honored John Cage's 100th Anniversary at Bard College's Fisher Center in New York with an unusual performance and recording of Cage's once-lost 1942 radio play *The City Wears A Slouch Hat* in collaboration with renowned film maker Mikel Rouse. NEXUS is realizing the percussion and sound effects score for the full premiere involving live actors, the film and the NEXUS performance featuring new instruments created by NEXUS for the event. In 2013, NEXUS will perform with the Eastman Wind Ensemble in Toronto, and with the Rochester Philharmonic in Rochester, New York.

Piano duo **2X10** was formed in the summer of 2007 by pianists Midori Koga and Lydia Wong. 2X10's mandate is to commission new works by Canadian composers as well as to play the great works of the existing duo piano repertoire. As winners of an Ontario Arts Council Grant, 2X10 commissioned composer Alice Ho for the virtuosic work *Glistening Pianos* which was premiered in 2009 in Walter Hall. In December 2012, the duo performed John Adams' *Grand Pianola Music* with the U of T Wind Ensemble, conducted by Gillian MacKay.

With performances described as "passionate" (*Ann Arbor News*) and "terrific" (*St. Petersburg Times*), pianist **MIDORI KOGA** has been featured as soloist and chamber musician throughout the world, including appearances at the American New Arts Festival, the Al Fresno New Music Festival, the ProMozart Society of Detroit, the World Saxophone Congress in Valencia, Spain, and the International Computer Music Festival. She has collaborated in chamber music with the internationally acclaimed percussion ensemble NEXUS, Soundstreams Ensemble, members of the Toronto Symphony Orchestra, and the Toronto Wind Quintet. In addition, she has performed with the Esprit Orchestra, and the TSO in their New Creations Festival. Midori Koga currently serves as Associate Professor of Piano and Director of Piano Pedagogy at the University of Toronto.

One of Canada's most sought-after collaborative pianists, **LYDIA WONG** is acclaimed for her "vivacious playing" (*Daily Telegraph*) and "sparkling clarity" (*The Strad*). She performs regularly at venues across the globe from Carnegie Recital Hall in New York City to London's Wigmore Hall with such pre-eminent performers as Edgar Mayer, the late Lorand Fenyves, Patrick Gallois, Michel Lethiec, Yuri Bashmet, Nobuko Imai, Arto Noras, Erika Raum, Shauna Rolston, and Scott St. John. A graduate of the University of Toronto and the Guildhall School of Music and Drama, Ms. Wong has been on faculty at the University of Toronto since 2000. She is also artistic coordinator of the Collaborative Piano Internship program at the Banff Centre where she has been on faculty since 1993.

Texas-born, Toronto-based percussionist/drummer, **RAY DILLARD** received his Bachelor's and Master's degrees in music from West Texas State University. For several years, Ray was percussionist for the Amarillo Symphony Orchestra, and Director of Percussion Studies at West Texas State University. He served as Guest Lecturer and Instructor of Percussion at Texas Tech University in Lubbock, Texas, before becoming the head of Percussion and MIDI Technology at San Jacinto College in Houston, Texas, a position which he held until 1998.

Ray performed with BUKA, an eight-member ensemble (made up of members of the larger World Drum Ensemble) in Taipei, Taiwan and later in Lisbon, Portugal, for EXPO '98. The World Drum Ensemble took the stage in Hannover, Germany for EXPO 2000. In the summer of 2002 Ray toured Japan with NEXUS. In the summer of 2003, Ray performed the European premiere of Steve Mackey's *Deal*, a concerto for percussion, electric guitar and orchestra at The Holland Festival. He has since recorded that piece with the Boston Modern Orchestra Project on Albany Records in 2005. In 2006, Ray performed on a musical sculpture made by Canadian artist Marlene Hilton-Moore in art galleries across Canada; these performances continued throughout much of 2007. Ray completed several commissions for mixed ensembles in 2008 and 2009. 2010 found Ray finishing three CD projects, and 2011 was packed with 5 recording projects!

Ray's considerable recording credits include Grammy and Juno nominated projects with artists and ensembles from the United States, South America, Europe, Japan and Canada. His recording work with NEXUS includes some 15 titles, the most recent being *Drumtalker*. Ray has also produced for other percussionists, including Nancy Zeltsman, Christopher Norton, Mika Yoshida, Graham Hargrove, Nicholas Coulter, Michael Burritt, Mark Ford, Jurij Konje, Vancouver's Fringe Percussion, Toronto's TorQ Percussion Quartet, as well as the University of Toronto and Northwestern University Percussion Ensembles. His acoustic jazz recordings include Ellis Marsalis, Paul English, Bruce Dudley, Joe LoCascio, and Marvin Stamm.

Ray currently resides in Toronto, where he is the Business Manager for NEXUS. He produces and plays on numerous recording projects, and continues to be fascinated by string theory and other aspects of physics.

UPCOMING NEW MUSIC FESTIVAL EVENTS

Thursday, January 24

CONCERT

Chamber Music of Steven Mackey (I)

Presentation of the Distinguished Visitor Medallion to Steven Mackey

The Attic Which is Desire (2002)

gamUT treble choir: Patricia Auchterlonie, Elisabeth Hetherington, Sarah Moore, Brittany Rae, Caroline Reynolds, Alexandra Smither, Hannah Tarder-Stoll, Jessica Wright, Shauna Yarnell; Instrumentalists: Angela Schwarzkopf, harp, Tristan Durie, flute, Emily Willmon, oboe, Mara Plotkin, clarinet; Sheba Thibideau, bassoon, Carlie Bigelow, horn, Norbert Palej, conductor

Fusion Tune (1998)

Rachel Mercer, cello; Alan Kulka, electric guitar

Jango (2003)

Jeffrey McFadden, Shawn Pickup, Rob MacDonald and Tariq Harb, guitars; Jonathan Smith, percussion

Gathering (2005)

Jamlynn Gubbe, soprano; Alexandra Beley, mezzo-soprano; Angela Schwarzkopf, harp; Jehanbakhsh Jasavala, trombone; Terry Promane, bass trombone; Jonathan Smith, marimba; Gillian MacKay, conductor

Feels so Baaad (1994)

Annalee Patipatanakoon, violin; Beverley Johnston, marimba; Mark Duggan, percussion; David Occhipinti, guitar

12:10 pm. Walter Hall. Free admission

OPEN REHEARSAL

Steven Mackey's Deal

The Royal Conservatory of Music New Music Ensemble and Uoft gamUT ensemble, conducted by Brian Current, workshop Steven Mackey's work for chamber orchestra and improvising electric guitar with the composer as soloist.

7:30 - 10:00 pm. Walter Hall. Free admission

Saturday, January 26

MASTER CLASS

Master Class with the Composer

New Canadian Art Song from the Plangere Canadian catalogue, performed by Canada's next generation of singers in a master class setting led by the composers themselves.

10:00 am - 1:00 pm. Walter Hall. Free admission

CONCERT

Chamber Music of Steven Mackey (II)

Steven Mackey: Interior Design (2003)

Lynn Kuo, violin; Daisuke Takeya, visual artist

Steven Mackey: Humble River (1997)

Alheli Pimienta, flute; Lynn Kuo, violin; Carol Gimbel, viola; Rachel Mercer, cello

Saman Shahi: A Dialogue in Afshari (2013, world premiere)

Peter Stoll, clarinet

Steven Mackey: Deal (1995)

RCM New Music Ensemble & U of T gamUT Ensemble

Steven Mackey, electric guitar solo

Brian Current, conductor

7:30 - 9:30 pm. Walter Hall. Free admission

Friday, January 25

CONCERT

Electroacoustic Music

Laura Silberberg: Joy, love, desire and fear (2013)

Dennis Patrick: Mozarteum (2013)

Oil Painting and Video by Barbara Patrick

Sophie Dupuis: Qui Iazarum resuscitasti (2013)

Joëlle Mauris, cello

Trevor Hewitt: Look Up (2012)

Sharbel Dalal: Distant Worlds (2012)

Images by Mya Popova

Steven Mackey: Physical Properties (1992)

Rob MacDonald, guitar; deVah quartet

12:10 pm. Walter Hall. Free admission

CONCERT

Karen Kieser Prize in Canadian Music

Steven Mackey: Cadenza from Stumble to Grace (2011)

Cecilia Lee, piano

Emilie Cecilia LeBel: Locate (2011)

Carol Gimbel, viola, Wesley Shen, piano, Nathan Petitpas, percussion

Adam Scime: After the riot (2012) - Karen Kieser Prize Winner

Katherine Watson, flute, Wesley Shen, piano, Adam Scime, contrabass

Adam Scime: Vioce of Eru

Adam Scime, contrabass and electronics

Andrew Staniland: the river is with us (2011)

Sharon Lee, violin, Vanessa May-Lok Lee, piano

7:30 - 10:00 pm. Walter Hall. Free admission

Sunday, January 27

CONCERT

deVah String Quartet

Liza McLellan (for deVah): Ballad for the Passing of Time

Joseph Corey Schenck: String Quartet No. 2 (2011)

Laura Silberberg: String Quartet No. 1 (2012)

George Crumb: Black Angels (1970)

Liza McLellan (for deVah): Nos Tenebris Angelis Ascendit

Performers: Sharon Lee, Emily Hau, violins; Shannon Knights, Yunior Lopez, violas; Liza McLellan, cello

7:30 - 10:00 pm. Walter Hall. Free admission